

# PI:ELACHE

TRANSDISCIPLINARY PLATFORM FOR EMERGING ART, DESIGN, RESEARCH AND ACTIVISM

REPORT  
2024



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# OVERVIEW

Year-round activities and ongoing projects from the Pixelache association ..

In 2024, **Pixelache Helsinki** and the association of Piknik Frequency ry, after an invigorating 20<sup>th</sup> anniversary, reached their 22<sup>nd</sup> year of activities. The program in 2024 once again explored fragmented and diverse themes, primarily through the **Pixelache Projects** and the **Pixelache Long Term Projects**.

The program year started with the first **Island Apocalypse Tour**, helmed by the trio of members **Andrew Gryf Paterson**, **Antti Ahonen**, and **Jenna Jauhiainen**. The tours stemmed from the recent 20<sup>th</sup> associational anniversary and dealt with the principle of solastalgia, a term coined by **Glenn Albrecht**, which refers to the distress and melancholy of losing one's own environment and habitat, especially in the context of the climate crisis and biodiversity collapse, here applying it at our own associational histories. The tour started in **Suomenlinna** in March and continued in **Naissaar** and **Vartiosaari** in August.

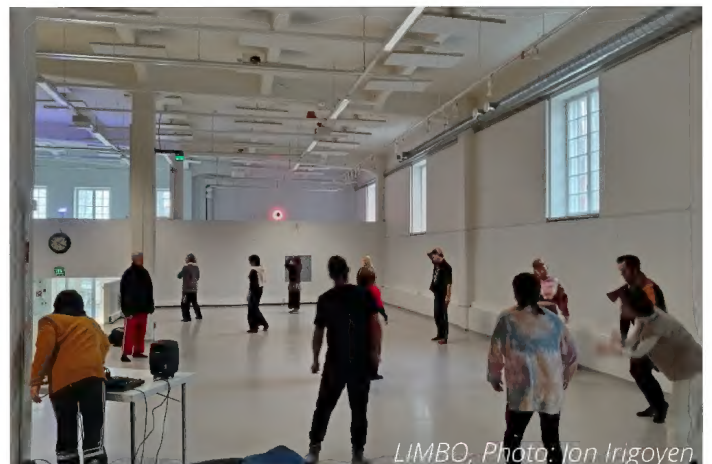
In May, we organized a two-day festival titled **Kinki Kioski** under the curatorial guidance of member **Irina Mutt (Irene Ruiz Perez)**. Settled out as a sort of video club with the energy of queer bars and parties, Kinki Kioski navigates sexuality and desire representations that defy the hegemonic gaze. Through film screenings, panel discussions, performances and lectures, artworks and music, the programme featured national and international

artists, like **Masha Ravlyk**, **Ton Melnyk**, **Eevi Tolvanen**, **The Attic**, **Marit Östberg**, **Ju Salgueiro**, **Myös**, **Sparxs**, **Onur Tayranoglu** and **Frau Diamanda**.

November saw three new programmes: **LIMBO**, **Dunya: Persona** and **Monsters**. Curated by member **Jon Irigoyen** and **Emma Hovi (Social Choreography Lab Helsinki)** as a three-day program, LIMBO delved into transitional states and uncertainties through performances, screenings, workshops, and live music and anchored around the concept of a space where old structures dissolve, and new possibilities emerge — the program addressed themes such as collective exhaustion, precarity, and the rapid acceleration of social change. The program featured national artists providing soundtracks to films like: **Nosferatu (1922)**, featuring a live soundtrack by **Kuupuu**; **Julle Gröhn** presenting **The IO**; **Mikko Niemistö's** performance; **A Trip to Mars (1918)**, accompanied by a live soundtrack by **Vesa-Matti**, and **The Cabinet of Dr. Caligari (1920)**, with **Miika Kantola** providing a haunting live score; and **L'Inferno - Dante's Inferno (1911)**, accompanied by a live soundtrack by **Islaja**, creating a poignant and meditative finale to the program. The event also included a performance workshop, this time led by **Marika Peura**, offering participants another opportunity to reflect on and explore the concept of limbo through guided exercises.



*Island Apocalypse Tours, Photo: Antti Ahonen*



*LIMBO, Photo: Jon Irigoyen*

November continued with **Dunya: Persona**, which was led by member **Ahmed Barakat**. Persona reflects the ways marginalized individuals and communities often craft personas as protective masks to navigate hostile environments, societal expectations and discrimination. Simultaneously, can moments of self-expression and masks unveiling challenge dominant narratives and become radical acts of defiance and empowerment? The evening featured music, audiovisual and performing arts program with the participation of young emerging artists from Finland and abroad, such as **Kofu, Kaksin, George Rallis, Out of Sync, Maria Metsalu**, and **Oldyungmayn**.

The same weekend also saw our first collaboration with **Else Collective**, who presented **Monsters**, an event exploring uncontrolled wildness that defies societal norms, gender binaries, Western scientific rationalism, and colonialist ideologies. Through audiovisual performances and screenings, Monsters delved into transformative, ambivalent states between humans and beasts, rationality and intuition, control and liberation, and reality and fantasy. The event featured performances by **Lauri Lohi, Riikka Lakea, Moona Pennanen, Soko Hwang** and **Pedro MacLoughlin, Tashi Iwaoka**, and two audiovisual live sets by **Erika Sirola** and **Hollowland**.

Throughout the year, we continued to examine practices and histories of cultural democracy through varied

interviews and musing through the **Meanwhile in an Abandoned Warehouse** podcast, initiated by member **Owen Kelly** and **Sophie Hope**, with help from **François Matarasso, Arlene Goldbard**, and **Hannah Kemp-Welch**. Throughout this year, the team recorded and streamed 57 podcasts, with five core topics: **Meanwhile on an Abandoned Bookshelf** on the 1<sup>st</sup> Friday of every month; **Genuine Inquiry** on the 2<sup>nd</sup> Friday; **A Culture of Possibility** on the 3<sup>rd</sup> Friday; **Common Practice** on the 4<sup>th</sup>, and with a musically inspired **Friday Number Five** on every 5<sup>th</sup> Friday.

As every year, 2024 was again a year for interrogating our multiplicity—diverse memberships, vibrant programme, and above all, the more than 20 years of our associational past while staring at the future of media art.



*Dunya: Persona, Photo: Phan Nguyen*



*Island Apocalypse Tours, Photo: Antti Ahonen*



# HISTORY

History of the Pixelache Festival and its more than 20 years of evolution..

## History of Pixelache Festivals

Pixelache Helsinki Festivals have been ongoing since 2002 and are internationally known as intimate, professional events which have dynamically developed their content and contexts. It has been the largest electronic and transdisciplinary festival in the Nordic region and is part of several international networks of festivals focused on various digital and open-source cultures and politics. **In 2012, our organisation was awarded the Finnish State Art Prize** in recognition of the Pixelache festival, which has: "grown from a small event to a significant international festival series and network" and for the unique character of Pixelache described as being 'alert to react to current issues in society and politics'.

During the last five years of associational production, we have been experimenting with different production methods and curatorial expressions. In **2019**, the festival had a central role in the yearly program with the **Breaking the Fifth Wall** community-based festival, interrogating technologies' role in modern culture and trying to break free from screens through physical activities. In the same year, it was established that **the 2021 Festival edition would develop over a 2 year period from the beginning of 2020**. The year 2020 saw again a myriad of Members' led efforts, namely, the **#BURN\_\_\_ Launch Party** launching our two-yearly programme; **The**

**Exhausted Activist Project** by member **Vishnu Vardhani Rajan** at Myymälä2 Gallery; the **SoS Bunkers** project by member **Alan Bulfin** in collaboration with **Seinäjoen Taidehalli**; **Culture Stew** by member **Tuomo Tammenpää** and **Hack Culture Taiwan**; **RAW - Relational Art Week** in collaboration with Myymälä2 Gallery; **The Making Festivals w/ Antònia Folguera** talk, initiated by member **Andrew Gryf Paterson**; the **Looking Backwards >|< Looking Forwards** event initiated by member **Antti Ahonen**; **Gathering of Elders / The Kiasma Years 2003 - 2010** initiated by member **Andrew Gryf Paterson**; and the **Collective Subversive Meditation All That has Melted into Air, Inhale** by **Vera Kavaleuskaya**, and **A Human Ensemble** initiated by member **Ingrid André**, were postponed until the 2021 festival.

The two-year curatorial premise programme culminated in a hybrid audio-visual - phygital festival under the moniker **#BURN\_\_\_ in 2021**. For reasons known to all, **the 2021 festival expanded from the physical premises of the Oodi Helsinki Central Library to the streamed events online at <http://burn.pixelache.ac>, to the radio content, which was available through the same website or at 91.4 FM in and around the Oodi premises, welcoming 80 contributors online and offline in the 8 days long festival**.

Within the year 2022, **Pixelache Helsinki and the association of Piknik Frequency ry reached its 20<sup>th</sup>**



Glitchz 2021, Photo: Antti Ahonen



CONTACTS 2022, Photo: Antti Ahonen

**year of programming** in which the membership has looked at the past, enjoyed the present and planned for the future. Much of the 20<sup>th</sup>-anniversary programme gathered around the 20<sup>th</sup>-anniversary associational reviews and celebrations, with projects that supported that introspection. We started the year with the **Another Story** project with the help of international media art curator **Kisito Assangni**; further dissected Pixelache Helsinki's history through the **Oral Text** by **Irina Mutt (Irene Ruiz Perez)**; the **Gathering of Elders: The 2002 Festival** event by **Antti Ahonen**; and the **Contacts Symposium** at Kiasma Theater and **Looking backwards >|< Looking forwards: 20 years of Pixelache Party**, two events in which the whole membership has come together to examine Pixelache's varied history. Furthermore, we have examined our associational structures through the **Convivial Complaint Cell** by members **Vishnu Vardhani Rajan** and **Arlene Tucker**; **Call for Action**; the **Meanwhile in an Abandoned Warehouse** podcast, initiated by member **Owen Kelly** and **Sophie Hope**; and **Steve Maher's** project **Pixelish**, amongst many other activities.

In 2023, the theme of **Glitchz** was proposed as a possible tactic for resisting oppressive social systems. The festival examined this question using artistic strategies and tools: creating through open source, copying, pasting, sharing, distributing, remixing, and sampling. Around 20 artists presented their works over nine days in the **Puristamo Cable factory** and **Pannu Hall—Tanssin Talo**

## Curatorial Framework 2024 Common Grounds

In 2024, the Pixelache Festival | Common Grounds progressed into five festivals collaborating with local cultural organizations and diverse grassroots communities through networking. The series of festivals will enable mediation with local/international practitioners through tours, workshops, lectures, film screenings, and sonic and audiovisual performances.

How can art festivals share communal values and cultural diversity against the increasingly privatized power structures, economies, and infrastructures? How can art festivals mediate different communities and assemble diverse cultural practices by engaging in hybrid collaboration, sharing, and collective care for commons and communal grounds?

'Common Grounds' opened up the possibility of living and building together for the commons. As a cultural agency, the festival held diverse public events in different regions, enabling the public to gather and build temporary plural communities in Helsinki city and beyond. In 2025, this way of organizing a decentralized festival model organized by members and collaborators will keep exploring these issues and strategies of common ground.





# PROJECTS

Ongoings from and around Pixelache Helsinki..

## ISLAND APOCALYPSE TOURS

Island tours to discuss the changing ecological ecosystems of our environments

Throughout 2024

In our past twenty years of programming, Pixelache Festival has been gathering in many places, but for some reason, the islands we visited have been the most memorable.

In 2023, long-term Pixelache members Antti Ahonen and Andrew Gryf Paterson, in collaboration with Jenna Jauhiainen, proposed to arrange a series of guided tours to island locations for a small group of both participants of the Festival and new participants interested in our history and engage with the concept of solastalgia. Solastalgia is a term coined by Glenn Albrecht, which refers to the distress and melancholy of losing one's own environment and habitat, especially in the context of the climate crisis and biodiversity collapse.

In 2024, we used these island tours to discuss the changing ecological ecosystems of our environments and the social and technical environments related to our cultural work over the past decade or so. How we remember our past self-organised, emerging and grassroots culture, exemplified in the Pixelache Festivals, is a local and global problem. The corporatisation of our environments and habitats via late-capitalist and necro-capitalist strategies is destroying our ecosystems, whether biological, social, or technological. In fact, it is the convergence of these online and offline habitats that are being exploited, making it difficult to operate in the present and remember our environments as they were. In our Apocalypse Island Tours and in our technical strategy, we aim to both walk, talk and do the work of archiving, not just meta-data or para-data, but the media itself.

### Suomenlinna

The first island we returned to was **Suomenlinna**. Suomenlinna became an important location of the Pixelache Festival in 2004 when international guests started using the hostel when visiting the Festival; in 2005, Galleria Augusta was used as a venue for the Pixelache Festival; and particularly in 2011, when the island was the venue for the whole Festival named **Hacking Suomenlinna**. Starting the day at HIAP Open Studios on Saturday, March 23<sup>rd</sup>, 2024, **Andrew Gryf Paterson** introduced the project, while right after, **Jenna Jauhiainen** played a sound art piece, turning an archive of sounds into memories and remembering in the spaces that hosted the Pixelache Festival, for example, in 2005 and 2011. After tuning into doing some memory work through a type of guided meditation and getting familiar with the term solastalgia, as read from **Glenn Albrecht's** book *Earth Emotions: New Words for a New World* (2019), there was a conversation with the public followed by a dinner, a sleepover, and a morning workshop.

On the morning of Sunday the 24<sup>th</sup>, we engaged in a facilitated walk and talk around the island, visiting many sites of our past associational activity, like the Hostel Suomenlinna that provided accommodation for many of the international guests of Pixelache Festival from 2003 to 2011. The facilitated memory walk started on the rocky coastline near the HIAP building, where Viapori-era carvings were made, then proceeded to Taidekoulu MAA building, a random location according to a generator app



(called **RANDONAUTICA**), then Paarlantihuone, Pajasaali, Officers Club, Suomenlinna Hostel, and finally ending at the former Café Chapman. Somewhere along the way, we stopped close by the submarine to dream about planning a **KOELSE** performance there.

Listen to the entire walk as recorded by member Andrew Gryf Paterson from here: <https://soundcloud.com/pixelache/island-apocalypse-tours-2024-suomenlinna-guided-walk>

More about the first iteration of the Island Apocalypse Tours can be found at <https://pixelache.ac/posts/island-apocalypse-tours-1-suomenlinna-report>

## Naissaar and Vartiosaari

On Thursday, August 22<sup>nd</sup>, we gathered another expedition group to the second island that we returned to—**Naissaar** off the coast of Tallinn, Estonia, which featured in Pixelache dual-city Festival 2013: 'Facing North—Facing South'. This event was the most adventurous stage of the tours as it involved a ferry journey to Tallinn and then relied on the Estonian tourist day-trip boats that travelled to the island in the summer season. What remained from Camp Pixelache 2013 was investigated from 22<sup>nd</sup> to 24<sup>th</sup> of August, via a series of workshops and performances.

On August 24<sup>th</sup>, we travelled to East Helsinki's island of Vartiosaari, the site of Camp Pixelache 2014, where we stayed until August 26<sup>th</sup>. We conducted several workshops focused on the Pixelache Camp model of cultural events, which spanned from 2010 to 2014, and with the tour participants, we involved a broader audience in the process. The event terminated with a grill and sauna party.

The Island Apocalypse Tours programme was proposed in the 2024 Activity plan and it was helmed by members Antti Ahonen, Andrew Gryf Paterson, and Jenna Jauhiainen. In 2024 the programme was articulated in three main events and trips to islands due to shifting schedules and needs. Nonetheless, it kept its strategies of walks, talks and gatherings as a way to activate memories and archival practices through diverse formats.

More about the project can be found at [www.pixelache.ac](http://www.pixelache.ac)

## The Team

**Andrew Gryf Paterson** is a Scottish artist-organiser, educator, cultural producer, and independent researcher, based in Helsinki, Finland. His practice over a 25 year period has involved variable roles of initiator, participant, author and curator, according to different collaborative and cross-disciplinary processes. Andrew has worked across the fields of media/ network/ environmental arts and activism, specialising in workshop design, participatory platforms for engagement, and facilitation.

**Antti Ahonen** is a multidisciplinary artist working on the fields of visual arts, performance, media art and photography. He has worked for Pixelache festival, Smeds Ensemble, La Bas, National Theater, Teak and countless individual artists. He is one of the organizers of Pixelache Festival, and works as artistic director of Association of experimental electronics (**KOELSE**).



*Island Apocalypse Tour: Suomenlinna, Photo: Antti Ahonen*

# KINKI KIOSKI

A video-club with the energy of queer bars and parties

24. and 25. 05. 2024

**Kinki Kiosk**, a project by member **Irina Mutt (Irene Ruiz Perez)**, is settled out as a sort of video club with the energy of queer bars and parties, Kinki Kiosk navigates sexuality and desires representations that defy the hegemonic gaze. Considering that, like gender, desire is socially constructed as well; this post-porn festival will bring artists and collectives that reflect and act on those topics.

Situated as a trans-feminist project, some key concepts around post-porn have to do with consent and care, sex workers' rights, community and non-normative representations of the body, gender and pleasure. Beyond the erotic consumption of images for masturbatory purposes, this pro-sex queer movement sets out political tools and narratives to change the imaginarium around sexuality, identity and desire.

A proto-edition of Kinki Kiosk was held in an apartment in Rastila under the name La cabaret and in collaboration with **Fugitive Radio**. The first edition took place at the **Myymälä2 Gallery**. In 2024, Kinki Kiosk returned as a festival with a 2-day program at **Myös Studio**.

The 2-day festival was entirely free of charge and included film screenings, panel discussions, performances and lectures, artworks and music. The first day of events, under the moniker **Dark rooms, cruising, parties, clubs and other places for queer joy**, happened on the 24<sup>th</sup> of May, with a short films screening - Naked Bodies, Bared Souls:

queer feminist porn, curated by **Masha Ravlyk** and **Ton Melnyk**.

The program included **six short films from Ukraine, Poland and Romania**. They varied in content and form: works with a decent budget and amateur DIY porn, movies with a plot and video clips created by artists and activists. All of them are based on principles of non-violence, consent and pleasure. They are also about various experiences, including different bodies, genders, identities, feelings and practices. These films are not only about bodies becoming naked but also about baring souls. Through this program, we can see how filmmakers make porn a political gesture of criticism and resistance to conservative society and politics.

The evening continued with a panel discussion with **Eevi Tolvanen** (Crush(ing) project aimed for trans and queer seniors), **the Attic** (queer space that hosts events and sex parties), **Masha Ravlyk** (artists and curator of the screenings Naked bodies and bared souls), and a film screening of **Marit Östberg's** When we are together we can be everywhere. The evening concluded with a performance of Sweet vulvas by **Ju Salgueiro**, where the participants were encouraged to try candy vulvas in all shapes and sizes, hormone-treated, non-binary, etc., and a **Myös** DJ set.

The second day of events, under the moniker **If you don't like the porn you see, make your own** happened on the



Photo: Antti Ahonen



Photo: Antti Ahonen



25<sup>th</sup> of May, starting with a short screening of DIY videos curated by **Sparxs**, a collective and a queer-feminist porn-making retreat. The short film selection was based on the films compiled during the first camp. The short films were *Sweetooth* by **Flor Scharf & Blush**; *Mommy* by **Isla Ika**; *Mermaid Maladaptive meets The Evil Twins* by **Haamu Holo**; *Sacrifice* by **Kuura**; *Lilies In The Wind* by **Sampumon**; *Hedgehog* by **Fevercream**; *The Shed* by **Isla Ika and Muura Karu**; *Filthy encounter - A love story* by **Antti Ahonen**; and *Mushroom Picking* by **Blush**.

The evening continued with the Performative presentation titled *BB* by **Onur Tayranoğlu**. *BB* is an online performative presentation, sort of a cam show meets YouTube tutorial, focusing on screens and condoms. Later on, **Frau Diamanda** (Hector Acuña) introduced us to DIY queer porn short videos from Latin America and Spain. **Frau Diamanda** (Hector Acuña, Peru) is a translator, travesti audiovisual artist, writer, drag performer, independent curator, cultural agent, DJ and occasional actress living in Barcelona since 2016.

The **Kinki Kiosk** programme, proposed in the 2024 Activity plan, by member **Irina Mutt** remained the same in scope and size. Featuring Helsinki-based and international artists, it presented four independent film screenings, two performances, a panel discussion, and a DJ set.

The event was attended by approximately **45 people on Friday and 75 people on Saturday—120 in total**.

## The Team

**Irina Mutt** is an interdependent writer and curator from Barcelona who is currently based in Helsinki. Her research ranges from video games to post-porn to experimental publishing and temporalities outside the hegemonic sense of productivity or linear time. Her strategies include writing, curating from short distances, and mixing politics with pleasure. Lately, she has been involved in an open and collaborative radio broadcast in Helsinki, and she still quotes Annie Sprinkle to talk about art.



Photo: Antti Ahonen



Photo: Antti Ahonen



Photo: Antti Ahonen



# LIMBO

A weekend of events at the crossroads of cinema, live electronic music, performance, and artist-led workshops

1., 2. and 3. 11. 2024

Between November 1<sup>st</sup> and 3<sup>rd</sup>, 2024, the **Social Choreography Lab Helsinki** (helmed by **Jon Irigoyen** and **Emma Hovi**) presented **Limbo** as part of the Pixelache Festival hosted at the **Museum of Technology's Energia Sali**. This three-day program delved into transitional states and uncertainties through performances, screenings, workshops, and live music. Anchored around the concept of limbo—a space where old structures dissolve, and new possibilities emerge—the program addressed themes such as collective exhaustion, precarity, and the rapid acceleration of social change.

Limbo researches the space between live cinema and live music, where the boundaries of each medium dissolve into a shared experience. In this in-between space, both sound and image are created and transformed in real time, allowing audiences to navigate a constantly evolving landscape of sight and sound. This interplay invites both artists and viewers to inhabit a moment of creative potential, where narrative and rhythm merge to evoke new forms of expression.

The program began on Friday, with doors opening at 5 PM and a welcome speech at 5:30 PM. The evening unfolded with a film concert of **Nosferatu (1922)**, featuring a live soundtrack by **Kuupuu**. It culminated in **Julle Gröhn's** presentation of **The IO**, an innovative visual device and live set that merged sound and imagery in captivating ways.

Saturday opened with a performance workshop led by **Mikko Niemistö**. Accessible to all skill levels, the workshop invited

participants to engage with the concept of limbo through movement and embodied exploration. The evening's program continued with two film concerts: **A Trip to Mars (1918)**, accompanied by a live soundtrack by **Vesa-Matti**, and **The Cabinet of Dr. Caligari (1920)**, with **Miika Kantola** providing a haunting live score.

Sunday featured a second performance workshop, this time led by **Marika Peura**. This workshop offered participants another opportunity to reflect on and explore the concept of limbo through guided exercises. The weekend concluded with **L'Inferno - Dante's Inferno (1911)**, accompanied by a live soundtrack by **Islaja**, creating a poignant and meditative finale to the program.

Through its blend of live music, cinema, and performance, Limbo invited audiences to embrace the unknown, re'imagine possibilities, and navigate the transitional states shaping our present and future. Workshops and performances encouraged dialogue and active participation, fostering meaningful reflection and new connections in this dynamic exploration of uncertainty and change.

The **LIMBO** programme, proposed in the 2024 Activity plan, helmed by **Social Choreography Lab Helsinki**, expanded from a proposed 2-day festival, with three workshops and an AV performance, to a 3-day festival with four film-performances, one AV performance and two performance workshops.

**Admission to all events was free and attracted an audience of 159 attendees.**



Photo: Jon Irigoyen



Photo: Jon Irigoyen

## The Team

**Jon Irigoyen** is a visual artist, independent curator and storyteller born in Bilbao, Spain, and currently based in Helsinki. He was a founding member of the experimental contemporary dance collective Liikë in Barcelona. He has been a board member and organiser of Helsinki's Pixelache Festival Since 2009. His research interests and projects span the intersecting relationships between artist and spectator, precarious labour, celebration and ritual, and concepts of autonomy, resistance and memory. He is currently a doctoral candidate at the Department of Art at Aalto University under the supervision of Finnish philosopher Juha Varto. His research advisors are Tero Nauha and Franco Berardi (Bifo).

**Emma Hovi** is an artist and art educator. Since 2009, she has lived, studied and worked in different cities internationally: Berlin, Montréal, Vienna and Helsinki, where she is currently based. Text, performance, drawing and photography form the core of Hovi's artistic work. She is interested in questions of social belonging, performativity, everyday choreographies and feminine-coded labour. Often drawing on literary texts or archival material, she works with contradictions, minimal gestures and strange juxtapositions. Since 2020, she has co-organised Social Choreography Lab Helsinki with artist and researcher Jon Irigoyen. The Lab is a collaborative artistic experiment at the intersections of movement and political

life with the support of Esitystaiteen Seura – Live Art Society at Eskus Performance Center, Suvilahti, Helsinki. Hovi's work has been shown in Finland, Switzerland, Austria, Sweden and Hong Kong.



# DUNYA: PERSONA

On the ways marginalised individuals and communities often craft personas as protective masks

22. 11. 2024

Persona, a project by members **Ahmed Barakat** in collaboration with **Phan Nguyen**, reflects on the ways marginalised individuals and communities often craft personas as protective masks to navigate hostile environments, societal expectations and discrimination. Simultaneously, can moments of self expression and masks unveiling challenge dominant narratives and become radical acts of defiance and empowerment?

Highlighting the interplay between adopting and unveiling personas, the event celebrates the creativity and strength of marginalised communities as they navigate and resist different systems of oppression.

The evening featured music, audiovisual and a performing arts program with the participation of young emerging artists from Finland and abroad, such as **Kofu (ex DJ Mojo)**, **Kaksin**, **George Rallis**, **Out of Sync**, **Maria Metsalu**, and **Oldyungmayn (PAL/EG/GER)**.

**Dunya: Persona** is a continuation of the **Multitudes** project proposed in the Activity Plan 2024, helmed by member **Ahmed Barakat**. The project remained the same in scope and size, featuring Helsinki-based and international artists.

The event was attended by approximately **180 persons on Friday, with an added online reach of 1121 people**.

## The Team

**Ahmed Barakat** is a producer, DJ, and curator based in Helsinki. Inspired by experimental methods in art, culture, and society, they seek to revise and recreate traditional events, focusing on community building and creating spaces for engaging dialogues outside the conventional realms.

**Phan Nguyen** is a Helsinki-based independent visual and performing artist, producer and community facilitator. Nguyen's artistic practice spans across lens-based media, installation and performative gestures. Their work seeks to examine different home-making practices situated in queer and diaspora narratives, exploring the realm of memories, dreams, fantasies, and belonging under a socio-political lens.

Nguyen's work has been showcased in the Finnish Museum of Photography, Festival of Political Photography, Outo Olo Gallery, Titanic Gallery, Myymälä2 Gallery, and Ba Bau Air Arts Space (VN), with features in The Eyes Journal (FR) and Helsingin Sanomat. In addition to their artistic practices, Nguyen has been involved in organising several festivals and community events, such as Drifts Festivals, Pixelache Festival, and UrbanApa, among others.



Photo: Phan Nguyen



# MONSTERS

## Exploring uncontrolled wildness

24. 11. 2024

In November, **Else Collective** presented Monsters, an event exploring uncontrolled wildness that defies societal norms, gender binaries, Western scientific rationalism, and colonialist ideologies. Through audiovisual performances and screenings, Monsters delves into transformative, ambivalent states between humans and beasts, rationality and intuition, control and liberation, and reality and fantasy.

The event's programme started with a performance by **Lauri Lohi** and continued with a performance by **Riikka Lakea**. The evening continued with a screening of **Moona Pennanen's** work and a live performance by **Soko Hwang and Pedro MacLoughlin**. We continued with **Tashi Iwaoka's** performance and two audiovisual live sets by **Erika Sirola** and **Hollowland**.

**Monsters** is a continuation of the **Noises** project proposed in the Activity Plan 2024 and made in collaboration with the **Else Collective**. The project remained the same in scope and size, featuring Helsinki-based artists.

The event was free and open to all, with approximately **120 people attending**.

## The Team

**Else Collective** is an art collective that forms heterogeneous cultures by blending sub and countercultures with various formats: music, performance, visual arts, and design. Else comprises artists, curators, and designers based in Helsinki: Soko Hwang, Laura Bestle Morales, Trang Chung, Aala Nyman, Pedro MacLoughlin, and Phan Nguyen.

**Soko Hwang** is an artist and curator who focuses on mobility, hybridity, and fluidity. His artistic practice unveils counter-narratives, diasporic history, excluded knowledge, and forgotten cultural practices through film, video, performance, and installation. He is a founder and co-artistic director of Drifts Festival, a nomadic art platform that organises festivals, symposiums, and projects in different regions of Helsinki and Seoul.

**Laura Bestle Morales**, Helsinki-based DJ and curator, is known to project a beautiful and ever-reforming blend of eerie,

melancholic and cinemascopic sounds in straightforward and hypnotic techno. The non-binary artist contributes to the Berlin club scene by being a resident artist of the trans-led event series and label SUBVERTED.

**Trang Chung** is a film director and film editor based in Helsinki.

**Aala Nyman** is a Helsinki-based artist who emphasises the temporality, unfinished state and accidental nature of everyday objects and materials. Her diverse works include sculpture, ceramics, photography, video, textiles and installations. Nyman's work is often based on a process of discovery, where things and ideas take shape through gathering, experimentation and observation. Subtle combinations of elements evoke emotions linked to everyday habits and personal, material memories. Nyman is currently studying for a Master's degree in Sculpture at the Academy of Fine Arts Helsinki.

**Pedro MacLoughlin** is an Argentinian DJ and sound engineer proficient in music technology and sound synthesis. Pedro has worked as a teacher, event producer, and audio restorer for Argentina's National Archive of Musicology (INCV).

**Phan Nguyen** is a Helsinki-based independent visual and performing artist, producer and community facilitator. Nguyen's artistic practice spans across lens-based media, installation and performative gestures. Their work seeks to examine different home-making practices situated in queer and diaspora narratives, exploring the realm of memories, dreams, fantasies, and belonging under a socio-political lens.



# LONG TERM PROJECTS

## MEANWHILE IN AN ABANDONED WAREHOUSE

Podcasts about Cultural Democracy and the Commons

In 2024, the **Meanwhile in an Abandoned Warehouse team** (comprised by **Owen Kelly**, **Sophie Hope**, **Arlene Goldbard**, **François Matarasso** and **Hannah Kemp-Welch**) continued producing weekly podcasts every Friday at 12:34 UTC under five series titles.

On the first Friday of every month, the team of **Meanwhile on an Abandoned Bookshelf** examines the continuing relevance of old writings (books, articles, pamphlets, manifestoes). This year, the podcast was dedicated to summer reading, with **Summer Reading 1—Solidarity Not Charity** and **Summer Reading 2 – A Guide for the Perplexed**.

On the second Friday, **Arlene Goldbard** and **François Matarasso** host **A Culture of Possibility**, where they

interview artists and cultural activists from Europe and America about their work and the ideas that link it. They work to find the common threads that link different cultural communities and the ways that these become realised in art projects, from **Art.coop & the New Economy Coalition** to **Beyond the Binaries**.

On the third Friday, **Owen Kelly** or **Sophie Hope** make a **Genuine Inquiry** into a contemporary issue and ask how it relates to ideas of cultural democracy. These have ranged from inquiries about the Metaverse in the episode **Trapped in the Metaverse** to inquiries about our own association with member **Andrew Gryf Paterson** acting as a guest in the **Wikimedians & Auto-Archiving** episode.



On the **Common Practice** podcast, on the fourth Friday, artists, activists, and academics explain their work and its practical implications. This series includes titles such as **Highlands & Islands**, **Alternative School of Economics**, and **Public Rest**.

Once in a while, there are also five Fridays in a month, so we get **Friday Number Five**, where the podcast becomes its own artwork. This year, the show was focused on **revisiting some old issues of Meanwhile in an Abandoned Warehouse**, like **Tiktok's Enshittification**, and uplifting podcasts from other creators, like **Podcasting - Ferment Radio**, **Free as in freedom** and **Bees of Bensham**.

In 2023, **Meanwhile in an Abandoned Warehouse** added another member to the team and a weekly slot. **Hannah Kemp-Welch** established the **Ways of Listening** series, with many episodes like **Marley Starskey Butler—Resourcing Listening** and **Simon James—Listening across class divide**.

The team also began a series of collaborative projects, each producing a limited-edition series. This year, we began broadcasting a series based around the **Social Making Symposium** held in Bristol by **Take A Part** and funded by the Calouste Gulbenkian Foundation. Sophie Hope and Hannah Kemp-Welch attended the symposium and coordinated a series of interviews with key participants. These began in October 2024 and will run until April 2025.

We did the preparatory work for a second limited edition about the **Youth Landscapers Collective**, a youth arts organisation based in the **National Forest area of England**. This project will begin broadcasting in February 2025.

These podcasts are all available at <https://miaaw.net>, along with episode notes that include references and links to the source material and other relevant web documentation. They are also available for subscription at most major podcast sites, including **Anchor.fm**, **Apple podcasts**, **Google podcasts**, **Soundcloud**, and more.

We estimate that each podcast is **listened to by an audience of 600 - 900**, meaning that the podcast has been downloaded or streamed **approximately 30,000 times this year**.

The **Miaaw Monthly** email newsletter reached its 27<sup>th</sup> issue in December 2024. It includes details of upcoming podcasts, a curated series of news items, and information about cultural democracy, community art, and the commons. It currently has 200 subscribers. We have switched our social media presence from Twitter, Instagram, and Facebook to Mastodon and other networks within the fediverse. We intend to reach 500 subscribers in the year 2025.

**In 2025, we will introduce a second quarterly newsletter containing long-form writing.**

## The Team

**Meanwhile in an Abandoned Warehouse** began at a **Social Tools Conference** held in Suomenlinna in summer 2018. There, member **Owen Kelly** and **Sophie Hope** conceived the idea of a fortnightly podcast about cultural democracy and the commons, in which they would discuss current events and interview activists, artists and academics. They were later joined by **Arlene Goldbard**, a writer, speaker, social activist, and consultant who works for justice, compassion and honour in every sphere, from the interpersonal to the transnational; **François Matarasso**, who works in community and participatory art, his work stands on the belief that everyone has the right to create art and to share the result, as well as to enjoy and participate what others do; and this year also by **Hannah Kemp-Welch**, a sound artist with a social practice, she creates works collaboratively and in community settings, often responding to social issues.





# ARCHIVAL STRATEGY and TECHNICAL STRATEGY 2024

Archiving 20+ years of Pixelache Helsinki

Pixelache has never had a centralised archiving system. For the Festival's first years, an independent Finnish server was used for our websites and files. Since around 2007 onwards, with the rise of platform capitalism and our pragmatism, our data has been mostly scattered around in different corporate platforms (Google, Flickr, Vimeo, Youtube, Bambuser, SoundCloud, Slack, etc.). That makes our archival process both chaotic and vulnerable to changes in terms of service and overall members' engagement. Our data exists only as long as the services exist, and our access to it is limited to their interface. Using corporate platforms is also problematic since we are giving away many rights to our data.

In parallel, long standing active staff or members have also been gathering data on their personal hard drives (amongst them **Juha Huuskonen**, **Antti Ahonen**, **Petri Ruikka**, **Nathalie Aubret**, **Andrew Gryf Paterson**, **Ville Hyvönen** from the 2000s and newer members since the

2010s). Despite the efforts of some, this media and files are a so not organised.

Until now, there has been very little investment in managing our documentation and files better, nor in developing a digital archiving strategy for the longer term, including sharing materials with Finnish national or audiovisual archives. In the year 2024, led by long-term members **Antti Ahonen** and **Andrew Gryf Paterson**, we started to take back control of our own data by building our own server using open source software, centralise all our data on this server, and control the sharing of our materials.

The process started in 2024, made solid achievements and will be the basis of continuing work in 2025.

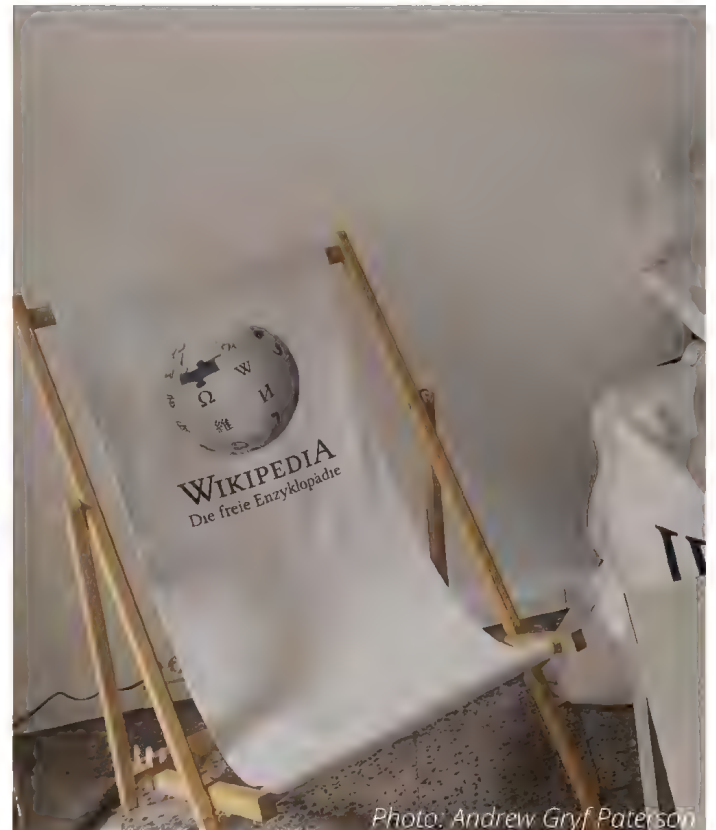
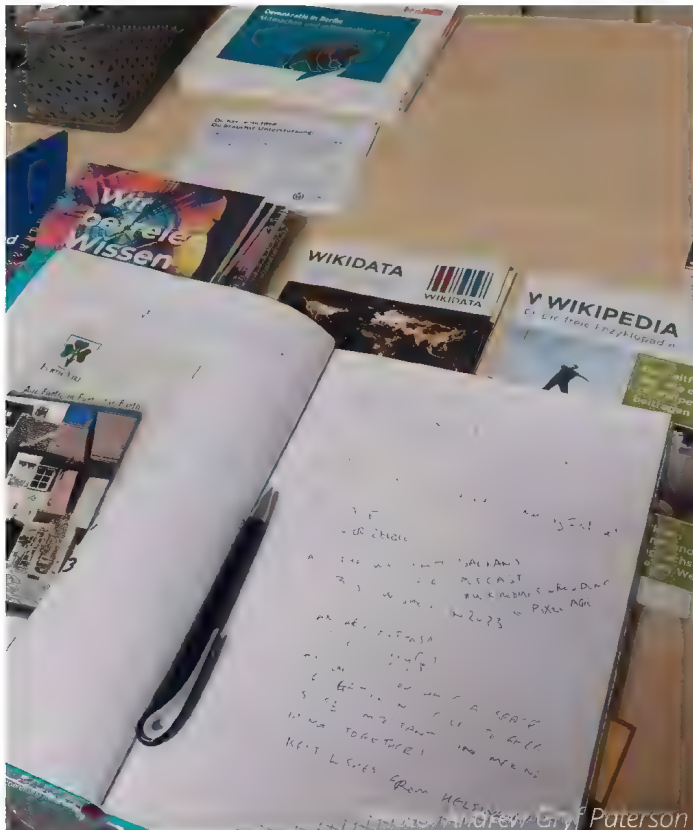


Photo: Andrew Gryf Paterson

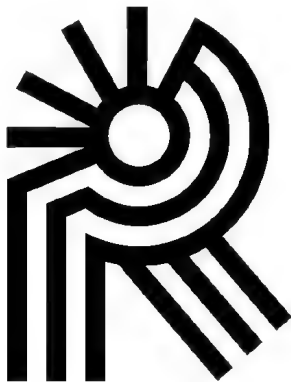
# NETWORKS

Though Pixelache originated as a local event in Helsinki, it has developed into an important hub within an international network of electronic arts festivals. Although sleeping dormant as a network since 2015, members of the Pixelache Network have included **Access Space** (Sheffield), **Mal au Pixel** (Paris), **ElectroPixel** (Nantes), **Pixelvärk** (Stockholm), **Piksel** (Bergen), **Pikslaverk** (Reykjavik), **Pixelazo** (Colombia), **Afropixel** (Dakar) and historically **PixelIST** (Istanbul, 2009). Some of our ongoing collaborations and collaborations in the following years have stemmed from this network.

In 2022, we developed connections with two new networks to our roster, the **Futureless Festival** and the **Reset! Network**, of which the latter two were continuing in 2023. Additionally, Pixelache continues to be a **member of the Finnish Media Art Network** and contributes to the **MEHI - Media Art History in Finland** project, helmed by **M-Cultand** later by **AV-Arkki**.

## Reset! Network

Pixelache joined the **Reset! European Network for independent cultural and media organisations** in June 2022. Being part of the Reset! The network is not only open to new contacts and for visibility abroad but also reinforces Pixelache's local network with other independent cultural associations in Helsinki, offering support to organise workshops.



## Finnish Media Art Network

The Media Art Network in Finland's purpose is to increase cooperation between actors in the field. The association promotes the cultural and social status of media art in Finland and creates and maintains domestic and international connections. In 2021–2023, the activities of the Media Art Network focused on the project MEHI – Media Art History in Finland. Pixelache is a member of the network board.

## MEHI - Media Art History in Finland

**MEHI** was a **3-year project initiated by the Finnish Media Art Network**. The objective of the project was to record and publish the history of Finnish Media Art and to build information infrastructures for its documentation in the future. The scope of the project is based on a wide definition of media art as a practice of working with and reflecting on media and technology. It spanned all media art-related genres and a history timeline ranging from experiments in the early 1900s to the 2020s.

**MEDIA TAIDE**  
SUOMEN MEDIATAIDEVERKOSTO

**MEHI** MEDIA ART  
HISTORY  
IN FINLAND



# ONLINE PRESENCE

As a new media association and Festival, we understand the importance of visibility through social media and the internet. In recent years, with the rise of influencer marketing and virality, it has been increasingly difficult to reach our audience. The competition for online views has increased mainly because the world went online en masse, and everyone is fighting for the same online space in the new digital era.

In late 2023 and early 2024, we reviewed our social media engagement and, through careful consideration, opted to try out some new strategies. Throughout the first half of the production year, we have set up our communication channels to be more centralised, focusing on concise and streamlined messaging - this would mean that there would be less scattered messaging throughout our platforms. Still, it would hopefully resolve the amount of work that needs to be done on this task. As an association, we understand the importance of active communication strategies; however, we still want to prioritise our member's time, and through streamlining the communications process, we can devote more time to the realisation of the programme itself. To that end, throughout the year, we have slowly started streamlining and A/B testing our communication processes.

## Instagram

Through reviewing our social media engagement in early 2024, we assessed that Instagram is our biggest platform when it comes to engagement. Although the number of followers on Instagram is not the most out of all of our platforms (Facebook, Instagram and X), around 1500 on Instagram against almost 4000 on Facebook, our audience is most engaged on Instagram. On top of that, this year, our Instagram platform has seen a further increase in viewership with 166 new followers with a new total of 1495 followers, which we intend to push towards 1500 in the year 2025.

This can be attributed to a large portion of our audience migrating to the Instagram platform and the younger age of the programme's promoted artists.

## Facebook

As almost evident from the previous paragraph, our engagement on Facebook is stagnating. This can be attributed to many people migrating to the Instagram platform, and the promoted artists by the programme are younger and used to using a "younger" platform. As mentioned, the disparity in audience numbers and engagement is significant, especially without paid advertisements. This year, we realised that trying not to rely on paid advertising (i.e., advertising through social media) but instead relying on the help and support of sister associations, collectives, and institutions we collaborate with is sadly not enough anymore. To that end, we will review our strategy in terms of paid adverts in 2025.

## X

The X platform has seen a big decrease in followers, but we can attribute that to last year's mass deletion of X due to policy and political changes. Most of our audience is comprised of like-minded individuals who share our passions for DIY, DIWO, grass roots, and activist practices — it is only fair to assume that a portion of our audience has migrated to new and more egalitarian platforms like Mastodon and BlueSky.

After the latest assessment of our social media engagement, we will continue to implement new and better practices. The process of streamlining will continue in 2025. We will revisit the necessity of paid advertisements while the membership at large is contemplating whether we should migrate part of the communications, but not all, to more egalitarian platforms to better serve our audiences.



	2020	2021	2022	2023	2024
Facebook Followers	3531	3571	3915	3936	3920
Reach of Festival/ Programme Events	N/A	292000	2200	18700	1436
Reach of all Pixelache Events	57900	20700	3700	18900	1436
Responses of Festival Events	315	365	175	497	419
Responses of all Pixelache Events	504	1145	199	512	419
Ticket clicks (through Facebook and Eventbrite)	N/A	N/A	71	N/A	N/A
Pixelaching Group (number of members)	1086	1120	1155	1169	1163
Trashlab Group (number of members)	607	602	586	578	574
Visitors on Pixelache Web (pixelache.ac) - now Sessions	12864	42000	14000	59000	4913
Unique Visitors on Pixelache Web (pixelache.ac) - now Users	10322	40000	14000	59000	4146
Visitors on Festival Web (festival.pixelache.ac) - now Users	21095	1193	860	356	305
Unique Visitors on Festival Web (festival.pixelache.ac) - now Users	1895	902	859	356	305
X (Twitter) Followers	2201	2273	2262	2220	2001
Instagram Followers	394	685	860	1329	1495

# PRESS

## NEWSLETTERS

[Pixelache Newsletter: February/March](#)

[Pixelache Newsletter: April/May](#)

[Pixelache Newsletter: June/July](#)

[Pixelache Newsletter: August/September](#)

[Pixelache Newsletter: October/November](#)

[Pixelache Newsletter: December/January](#)

## ISLAND APOCALYPSE TOURS: Suomenlinna

<https://mailchi.mp/7270dae26151/island-apocalypse-tour-1-suomenlinna-16946111>

<https://www.facebook.com/events/215112864997422>

<https://pixelache.ac/events/island-apocalypse-tours-1-suomenlinna?fbclid=IwAR0mg1A2xcHtGnrpoWal6BKJ2yGpHAKyEFMp-Ws8Aj3tZyWMgsOlolg>

[https://soundcloud.com/pixelache/island-apocalypse-tours-2024-suomenlinna-guided-walk?utm\\_source=clipboard&utm\\_medium=text&utm\\_campaign=social\\_sharing](https://soundcloud.com/pixelache/island-apocalypse-tours-2024-suomenlinna-guided-walk?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing)

## ISLAND APOCALYPSE TOURS: Niassaar and Vartiosaari

<https://mailchi.mp/7270dae26151/island-apocalypse-tour-1-suomenlinna-16946111>

<https://fb.me/e/28fB48hgt>

[https://www.instagram.com/p/C-vNZ-2s11A/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/C-vNZ-2s11A/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

## KINKI KIOSKI

[https://mailchi.mp/b339731f52db/program-forum-pixelache-x-lumbung-radio-17378147?e=\[UNIQID\]](https://mailchi.mp/b339731f52db/program-forum-pixelache-x-lumbung-radio-17378147?e=[UNIQID])

<https://pixelache.ac/events/kinki-kioski-2024>

<https://fb.me/e/27ssbAVYV>

[https://www.instagram.com/pixelache\\_helsinki/p/C6zFXErteqS/](https://www.instagram.com/pixelache_helsinki/p/C6zFXErteqS/)

[https://www.instagram.com/pixelache\\_helsinki/p/C69JqD1teXG/?img\\_index=1](https://www.instagram.com/pixelache_helsinki/p/C69JqD1teXG/?img_index=1)

[https://www.instagram.com/pixelache\\_helsinki/p/C6\\_a4OgttnO/?img\\_index=1](https://www.instagram.com/pixelache_helsinki/p/C6_a4OgttnO/?img_index=1)

[https://www.instagram.com/pixelache\\_helsinki/p/C7MSD\\_SNvP6/?img\\_index=1](https://www.instagram.com/pixelache_helsinki/p/C7MSD_SNvP6/?img_index=1)

[https://www.instagram.com/pixelache\\_helsinki/p/C7MevANN2pA/?img\\_index=1](https://www.instagram.com/pixelache_helsinki/p/C7MevANN2pA/?img_index=1)

[https://www.instagram.com/pixelache\\_helsinki/p/C7PGsOeN\\_NRt/?img\\_index=1](https://www.instagram.com/pixelache_helsinki/p/C7PGsOeN_NRt/?img_index=1)

[https://www.instagram.com/pixelache\\_helsinki/p/C7pjTBitfgO/?img\\_index=1](https://www.instagram.com/pixelache_helsinki/p/C7pjTBitfgO/?img_index=1)

## LIMBO

[https://mailchi.mp/b339731f52db/program-forum-pixelache-x-lumbung-radio-17378147?e=\[UNIQID\]](https://mailchi.mp/b339731f52db/program-forum-pixelache-x-lumbung-radio-17378147?e=[UNIQID])

[https://mailchi.mp/2bab0ea37926/limbo-volunteers-openca!e=\[UNIQID\]](https://mailchi.mp/2bab0ea37926/limbo-volunteers-openca!e=[UNIQID])

<https://pixelache.ac/events/limbo>

<https://www.facebook.com/socialchoreographyhelsinki/posts/welcome-to-limbo-our-upcoming-project-at-the-museum-of-technology-in-helsinki-jo/1117319173729222/>

[https://www.instagram.com/shape\\_helsinki/p/DBs4qR7tFwi/?img\\_index=1](https://www.instagram.com/shape_helsinki/p/DBs4qR7tFwi/?img_index=1)

<https://www.instagram.com/p/DA2yStWNcFP/?locale=sl&hl=en>

[https://www.instagram.com/p/DA5fvNvtzd1/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/DA5fvNvtzd1/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

[https://www.instagram.com/p/DA\\_MYQUNeWD/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/DA_MYQUNeWD/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

[https://www.instagram.com/p/DBGqhlHtbZB/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/DBGqhlHtbZB/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

[https://www.instagram.com/p/DBJb3\\_vtiEE/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/DBJb3_vtiEE/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

[https://www.instagram.com/p/DBRMhHCtEwK/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/DBRMhHCtEwK/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

[https://www.instagram.com/p/DBrDBO2tTL9/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/DBrDBO2tTL9/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)

## DUNYA: PERSONA

[https://pixelacne.ac/events/dunya\\_persona](https://pixelacne.ac/events/dunya_persona)  
<https://fb.me/e/2Kzbbk8rD>  
[https://www.instagram.com/p/DB\\_nFlsij7u/](https://www.instagram.com/p/DB_nFlsij7u/)  
<https://www.instagram.com/p/DCEqEl3C9Oz/>  
[https://www.instagram.com/p/DCZaRIINuScG/?img\\_index=1](https://www.instagram.com/p/DCZaRIINuScG/?img_index=1)  
[https://www.instagram.com/p/DCcZBd\\_OEK7/](https://www.instagram.com/p/DCcZBd_OEK7/)  
<https://www.instagram.com/p/DCegqb9ijBr/>  
<https://www.instagram.com/p/DCEix2mCYmV/>  
<https://www.instagram.com/p/DCgp3-nOzvl/>  
<https://www.instagram.com/p/DChDoS6iAQa/>  
<https://www.instagram.com/p/DCjQkbrCz/d/>

## MONSTERS

<https://www.pixelache.ac/events/monsters?locale=en>  
<https://www.instagram.com/else.collective/p/DCRqK6wgPC8/>  
[https://www.instagram.com/p/DClyAB3gQ4E/?utm\\_source=g\\_web\\_copy\\_link&igsn=MzRIODBiNWFIZA==](https://www.instagram.com/p/DClyAB3gQ4E/?utm_source=g_web_copy_link&igsn=MzRIODBiNWFIZA==)  
<https://www.instagram.com/p/DCjN123AVI7/>  
<https://www.instagram.com/p/DCgyVlgADZK/>  
[https://www.instagram.com/p/DCcEsOsAHIW/?utm\\_source=ig\\_web\\_copy\\_link&igsh=MzRIODBiNWFIZA==](https://www.instagram.com/p/DCcEsOsAHIW/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==)  
<https://www.instagram.com/p/DCZSPlzAKdL/>  
<https://www.instagram.com/p/DCWo2ktgHN/>

## MEANWHILE IN AN ABANDONED WAREHOUSE

<https://www.capartscentre.com/2024/01/owen-kelly-meanwhile-in-an-abandoned-warehouse-whatever-next/>  
<https://www.capartscentre.com/2024/03/owen-kellys-meanwhile-in-an-abandoned-warehouse-podcast-convivial-tools/>  
[https://www.capartscentre.com/2024/08/community\\_arts\\_podcast\\_owen\\_kellys\\_meanwhile\\_in\\_an\\_abandoned\\_warehouse\\_new\\_government-new-deal-august-2024/](https://www.capartscentre.com/2024/08/community_arts_podcast_owen_kellys_meanwhile_in_an_abandoned_warehouse_new_government-new-deal-august-2024/)

### Whatever Next?

[Sam Metz – Listening Through The Body](#)  
[Spirituality and cultural democracy](#)  
[After we made the Jubilee archives](#)  
[Convivial Mechanics](#)  
[Lagy Kitt – Building listening into everything](#)  
[Preservation, Reinvention & Traditional Music in Scotland](#)  
[Rest and Rage in Rome](#)  
[Convivial Tools](#)  
[Jody Wood – Hearing What Isn't Being Said](#)  
[Community MusicWorks, Providence, Rhode Island](#)  
[Highlands & Islands](#)  
[Podcasting – Ferment Radio](#)  
[Convivial Toolkit](#)  
[Marley Starskey Butler – Resourcing Listening](#)  
[Community Creativity under Austerity](#)  
[The Village Hub in Plymouth](#)  
[Mind Like Water](#)  
[Sylvan Baker – Changing the Resonance](#)  
[Theatre in place of war](#)  
[Alternative School of Economics](#)  
[Free as in freedom](#)  
[Summer Reading 1 – Solidarity Not Charity](#)  
[Simon James – Listening across class divide](#)  
[Art.coop & the New Economy Coalition](#)

### Letting things be

[Summer Reading 2 – A Guide for the Perplexed](#)  
[Alex Parry – Resisting the Plan](#)  
[Questions of Vocabulary](#)  
[Summer remix – Live from the Raymond Williams Society, 2019](#)  
[New Government, new deal?](#)  
[Jorge Lucero – Critical Pedagogy and Listening](#)  
[Primary Colours / Couleurs primaires](#)  
[Public Rest](#)  
[Bees of Bensham](#)  
[Social Making: a new iteration](#)  
[Cork Community Art Link](#)  
[Introducing the De-Centre](#)  
[Nature, Writing, Rewilding & Culture](#)  
[Questions of Vocabulary 2](#)  
[Day 1: Live from the Coffee Break](#)  
[The Long Game](#)  
[Nisha Duggal: Making, Listening](#)  
[Beyond the Binaries](#)  
[TikTok's Enshittification](#)  
[The Museum of Unrest](#)  
[Embedding creative enterprise models](#)  
[Culture, Food, Justice, Land](#)  
[Anarchy, New Society, Colin Ward](#)



# THANK YOUs, FUNDERS and PARTNERS

## PIXELACHE YEARLY ACTIVITIES

The yearly activities of Pixelache Helsinki (Piknik Frequency Ry) are realized with support from **Arts Promotion Centre Finland - TAIKE** and **City of Helsinki**.

## ISLAND APOCALYPSE TOURS

### Island Apocalypse Tours: #1 Suomenlinna

This event was supported by **Pixelache Helsinki**, and hosted by **HIAP**. Additionally it was organised by **Jenna Jauhiainen**, in cooperation with **Antti Ahonen** and **Andrew Gryf Paterson**.

### Island Apocalypse Tours: #2 Naissaar (Estonia) and Vartiosaari

This event was supported by **Pixelache Helsinki**, and partly hosted by **Helsingkiläisten loma- ja virkistysyhdistys ry**. Additionally it was organised by **Jenna Jauhiainen**, in cooperation with **Antti Ahonen** and **Andrew Gryf Paterson**.

## KINKI KIOSKI

This event was supported by **Pixelache Helsinki**. The Kinki Kiosk programme of events was possible thanks to the added partnership collaboration with the collective **Myös**.

## LIMBO

This event was supported by **Pixelache Helsinki**. The Limbo programme of events was possible thanks to the added partnership collaboration with **The Museum of Technology**.

## DUNYA: PERSONA

This event was supported by **Pixelache Helsinki**. The programme of events was possible thanks to the added partnership collaboration with **Alakulttuuritila Alimus** and the **Myös** collective.

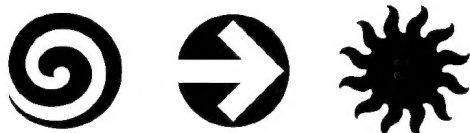
## MONSTERS

This event was supported by **Pixelache Helsinki**. The Monsters programme of events was possible thanks to the added partnership collaboration with **MAD House Helsinki** and the **Else collective**.

## MEANWHILE IN AN ABANDONED WAREHOUSE

This podcast was supported by **Pixelache Helsinki**. Additionally we would like to thank the five members of the Meanwhile in an Abandoned Warehouse team, namely: **Hannah Kemp-Welch, François Matarasso, Arlene Goldbard, Owen Kelly**, and **Sophie Hope**; and of course all of the participants and interviewees of the 2024 season.

Full podcast season list with a detailed guest list is available [here](#).



Taiteen edistämiskeskus  
Centret för konstfrämjande  
Arts Promotion Centre Finland



# CONTACTS

## PIXELACHE BOARD AND MEMBERS

BOARD  
hallitus ..at.. pixelache.ac

CHAIR  
Irina Mutt (Irene Ruiz Perez), irina ..at.. pixelache.ac

BOARD MEMBERS 2024-2025  
Irina Mutt (Irene Ruiz Perez) (chair), Ahmed Barakat (vice-chair), Mathilde Palenius (treasurer), Saša Nemec (secretary), Phan Nguyen (substitute), Egle Oddo (substitute).

ASSOCIATED MEMBERS 2024  
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